

Teaching English in Japan

When I reported for duty at Kansai University in Osaka last October I was asked to give two courses: English Romanticism and Contemporary American Literature. The first, for graduate students, has about a dozen enrolled; the second, for juniors and seniors, about a hundred and thirty. I use the word "about" because I gradually learned that Japanese universities usually operate on the European plan; that is, students do not irrevocably register for a prescribed number of courses. They simply signify an interest by attending certain lectures. If this interest continues so that they take the term examination, then they are regarded as regular members of the course for credit. This means that there is apt to be a very shifting population in any series of lectures, so that rules of attendance and cut systems usually do not exist.

All this I found out slowly, the hard way, and after several times asking my patient and hard-working assistant for class lists. When he finally gave me one for the two sections of American Literature I found, after giving the first paper, that there were so many discrepancies between the list and the names of the papers that there was no use plaguing myself with an official roll.

Light—Not Heat

I lecture entirely in English (once a week in each class), going very slowly and using the blackboard a lot. The students say they understand me. From the results of some of the papers and examinations I suspect that part of this may be oriental courtesy, but since my Japanese at the moment is just about limited to "bring me a glass of water" and "is this the train for Osaka?" I have no choice in the matter. I emphasize important points several times and often have my assistant translate key terms or sentences. I might say that I lecture entirely in unheated classrooms. Even my spacious office in the brand-new faculty building, though it is equipped with a radiator, has apparently never had the steam turned on.

Once or twice, when going to my study on cold days, I have been microscopically warmed by a charcoal "hibachi" brought in by the lady custodian—who also, incidentally, trots along with a cup of Japanese green tea almost as soon as I stick my head in the door. When the day is really cold I lecture with my overcoat on, and most of the students wear theirs also. One bitter afternoon I remarked to my assistant on the temperature, and he asked if classrooms in the U. S. were heated. The look of wonder on his face when I told him that of course they all were, was something to behold.

Little Give and Take

Right from the start of my teaching I urged the students to

interrupt me at any time to ask questions or raise points for discussion. But in spite of the fact that I have kept hammering away at this idea there is practically no give and take in class. As I see it, there are two main reasons for this reluctance to talk: first (and this may be the main one), the students are so unsure of their English that they do not dare risk making fools of themselves; second, they have been so used to a lecture system in which the revered scholar brought down the light from above that any attempt by an American newcomer to change their ways might seem like *lèse majesté*. Even so, I am still trying to pry them loose, and I hope before the end of my stay to see some change. Already they are more free than at first in asking me questions after the hour, and one graduate student actually launched into a stumbling but deeply felt attack on romantic "escapism"—this during class.

American Books—Pitifully Scant

I have found that I have to make assignments and test questions very elastic. Uniform texts are out of the question, because books of this sort are too expensive for Japanese students to buy, even if I could get them in time. This means that I have to compile an omnibus reading list, advising students to read in authors paralleling my lectures when possible, but allowing them to read anything on the list immediately available.

In a large course like my Contemporary American Literature the situation is very awkward, because the University Library has had a pitifully small collection in the field. To fill the gaps quickly as best I could I have had placed on reserve some of my own books, and others I have borrowed from the American Cultural Centers in Osaka and Kyoto, as well as many others bought with funds from the U. S. Educational Commission in Japan (the administrative office for Fulbright grants). Some gifts have come in recently also, so that now we are beginning to have a fairly representative selection of modern American writing. Even so, there are not nearly enough books of any one author to go around in a class of well over a hundred, so my papers and examinations have to allow the students great leeway on the work covered.

I have been forced, therefore, by the lack of books and also by the slow rate of reading to regard both courses as opportunities for elastic exploration. Probably the disadvantages of this system—more or less haphazard skipping from one book to another, and studying an author cold, that is, before he has been discussed in a lecture—are offset by a stimulating freedom of choice in a wide field.

(Continued on p. 6, Col. 4)

English Teaching and the Fourth Estate

My subject, as I understand it, is the education of the journalist and its relation to the teaching of English. That assumes a relation. I cannot prove it. Indeed in my own case it was a negative one. My experience with English A was so repelling that I never elected another English course in college. It convinced me that writing was an abhorrent exercise, that I could not write, and I wanted nothing to do with it. It was a highly formalized, rigid process, of a topical sentence and than a structured composition that just froze out any ideas or any facility I might have had.

Later, when I had begun to make my living by writing, I had a second chance and enrolled in a graduate course in composition with Dean Briggs at Harvard. That was wonderful. The dean with his great humaneness and interest picked up the little details of style and usage for us, one or two every session. And after every class I became aware of one more of the roughnesses of my sentences and eliminated it.

I began to appreciate the differences between "that" and "which" which had always been mysterious to me. This was partly because I had a great teacher, and partly because I had begun to have a use for writing and a need to know how to do it. This is a double plug for great teaching and for adult education. Either one makes the other less necessary. To have both together is sheer luck.

It has been my luck of recent years to be associated with Nieman Fellows who are experienced newspapermen on leave of absence in a university to fill in their felt needs in education. They have found what their gaps were and what their needs are, and they are finding the answers to their questions in studies of their own choice. The relative efficiency of that kind of education is great.

But most students have to be taught at the age when you can catch them. That is your problem.

Separate Apprenticeships Preferred

English—writing—is the tool of the journalist and so important. But it is *only* the tool. Other things are also important. I have a notion it may be useful to de-emphasize the weight some of you may attach to English in the journalist's education, and also to journalism as an apprenticeship for literature.

Ever since young people began coming to see me to ask about getting onto newspapers, I have had some mighty misgivings about the literary fellow who wants to start on a newspaper. For two reasons. One is that he is apt to find it disillusioning, even frustrating, if he is self-conscious about his style and his desires to express himself. The limitations of the newspaper are very sharp as to time and space. Both are confin-

ing. If a man has a literary style he may find it destroyed by the exactions of journalism.

Moving on Active Verbs

He will be very impatient with the constant need for condensing, reducing, eliminating. And he won't have time for creative composition. There is a journalistic style which at its best is superb for its purpose. It is a lean economy of language, moving on active verbs in a simple structure that is effortless to read, and is given life, vigor and color by a sound ear for the needed word. But it is a modest style that submerges the writer wholly for the convenience of the reader. It is not self-conscious writing—the very reverse. The reader should never have to be conscious of the writing at all.

Now the lad who has prepared himself for creative writing is apt to be very impatient with that. Indeed he is probably out of his natural field in journalism. He is usually a very *subjective* person, to whom self-expression and individuality of style are very important.

Look on the Fact and Write

Journalism calls for a different discipline. The *objective*. This is a hard discipline for the young. It means losing the personal in a concern for the facts and sacrificing favorite forms of expression to the demand for taking the reader rapidly through the report. This is a mature concept. It takes a long time to learn to be wholly objective in reporting, to take yourself out of it and be wholly factual. It is more than a style. It is a habit of mind, even a trait of character.

Now the journalist needs good training in facility in writing, in vocabulary, in precision, in accuracy of phrase, in definiteness of expression. Journalists have a term—fog—which is just what it says. Fog gets in the way of clear, definite statements. It has to be edited out and the sentence straightened out to say what it means. The word doctors are busy at that—Fleisch and the rest.

A great deal of patience can be expended by an English teacher to develop in students such facility and precision in language. But it is actually what all of us need to communicate, in reports, speeches, statements, briefs, letters. It has no necessary relation to literature with a large L.

Neither, I suggest, has the literary man any necessary relation to journalism. We spend our time in advanced English courses on a few precious people. Maybe it's worth it for a few great writers. But it leaves out all the rest of us.

Not Style, but Curiosity

For journalism we are concerned with the reader and his interests and capacities for interest. It is an American characteristic to be more concerned for the *facts* than the *style*, the content more than the style. (Continued on p. 4, Col. 2)

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Cooperation

Louis W. Lyons' "English Teaching and the Fourth Estate" and Henry B. Williams' "Courses in Play Production" are the most recent contributions to a long series of *Critic* articles stressing interdepartmental and interdisciplinary relationships. Others include Albert Guérard's 1950 national meeting address, the Detroit panel discussion of linguistics and English, the Fergusson piece on the theatre and liberal education, and Fred B. Millett's "Myth, Fantasy, and Imagination."

Louis W. Lyons has contributed notably to this kind of cooperation. He is both a prize-winning feature writer for the *Boston Globe* and the Curator of the Nieman Foundation at Harvard. He has made of the Nieman program a combined talent-scout and adult education program which has enabled numerous exceptionally able and socially responsible journalists to come to personal and professional self-fulfillment. He has sent them back into newspaper work fired with zeal to render effective service to the community, to lift the cultural level of newspapers, and to work in behalf of the constructive forces of the community.

Mr. Lyons has been dramatizing the nexus between liberal education and professional practice in a crucial area of American life. His words deserve our careful pondering.

M.

Saturday Review Awards and English Teaching

The *Saturday Review* Advertising Awards and its forthcoming *America: Miracle at Work* are worth the notice of English teach-

Letter from Robert Gay

I must compliment you on *The Critic*. Each number seems better than the last, and its spirit has a punch and go—a general vitality—that suggests that CEA is now a force with a great future. I am glad, too, you are so valiantly tackling the teacher-teaching problem. John Ciardi's article gave me a warm feeling round the heart.

I am also glad to see that you have at last adopted the prize essay contest for non-English Majors. Some years ago Bob Fitzhugh and I corresponded about the same idea. I even corresponded with a magazine or two to see if we could form some sort of liaison for publicity and publication. . . . I really hope it goes and that you get some worthy response.

To return to *The Critic*, the tone of this number is well described in the phrase with which you end your excellent editorial—"It is manly." The topics are important and the treatment vigorous. The discussion of grammar both interested and amused me. I wonder how many of your readers are old enough to remember when a grammar school was a grammar school.

I must have had about ten years of the subject, formal and functional without much suffering, because I happened to like it. And I did learn grammar. None of your contributors mentions the anomaly that many rules of punctuation require grammatical knowledge and can mean nothing to a person who does not understand the nomenclature. Those for the semicolon, as usually given, may serve as an example.

Do you know, there is something quite moving in the idea of a man trying to complete *Christobel* in this day and age. How far Mr. Lyman has succeeded I really can't judge without some rereadings at intervals; but it's fine to know he tried and you published it.

If I were teaching a course in criticism, as I used to do, I should buy enough copies for the class for study. Such things bring one face to face with esthetic matters in a very dramatic way.

Well, good luck. I'm a little chary of that Five Point program, by the way, agreeing with Mr. Dahl.

ROBERT M. GAY
Chatham, Mass.

ers. Both projects may strengthen our own efforts.

The list of factors heavily weighted by the judges of the Awards brings out the inter-relatedness between style and theme, as well as "over-all originality." It is good to see "style, readability, impact, objectivity, clarity, precision and pointedness" emphasized. It is better to see these technical qualities united with the imparting of knowledge of our American cultural institutions and traditions, and with "taste, freshness and imaginativeness of conception, execution, and creative vision."

Through its Advertising Awards *The Saturday Review* is applying forces of cultural refinement and lift at a sensitive point. The more successful it is, the better for us in the humanities.

FORTUNE FOR LIBERAL ARTS

"Should a Businessman Be Educated?", "Perspective" feature article in *Fortune* (April 1953, pp. 113-114), deals with a central concern of our CEA Institute and liaison efforts.

In this piece, the Editors of *Fortune* cite telling evidence to highlight an alleged glaring discrepancy. They contrast high-level executive pronouncements in favor of liberal arts for business with "recruiters'" dominant emphasis on specialized graduates, and with increased emphasis, in college curricula, on narrowly specialized training.

Placing the blame for this situation largely on business itself, the article urges business to adopt immediate remedies.

It quotes Gulf Oil's President Sidney Swensrud: it is "the broader-gauged man who sees beyond today's job, the man who knows his fundamentals well and learns the details as he needs them. . . . The men who come into management must understand the whole sweep of modern economic, political and social life." It quotes Frank Abrams, board chairman of Jersey Standard: "The need for technically trained people was probably never greater than it is now. At the same time, we were never more aware that technical training is not enough by itself." And Irving Olds, U. S. Steel's retired board chairman, "The most difficult problems American enterprise faces today are neither scientific nor technical, but lie chiefly in the realm of what is embraced in a liberal-arts education."

Among the immediate remedies the *Fortune* editors recommend are: (1) business should reduce its demands on the colleges for specialists, even if this involves paying for greater on-the-job training opportunities; (2) corporations ought to give more generous financial support to private liberal-arts colleges; (3) top businessmen sitting on college and university boards should give at least moral impetus to general-education programs in undergraduate schools.

We strongly recommend the article to you. If you think they should, urge the *Fortune* editors to follow up this present article with much more detailed discussion of the issue raised.

If you do write the Editors, please send us a copy of your letter.

Get college and university administrators to read the article and comment on it. Let us have their comments.

And make sure that your friends in business leadership know "Should a Businessman Be Educated?" Their response is crucial.

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ASEE Cooperation

The planning committee reports steady progress and gratifying response. Prof. John C. Reed, General Chairman of the Sixty-First Annual Meeting, The American Society for Engineering Education, to be held at the University of Florida, June 22-26, writes: "I wish to assure you that we will do everything we can to help in making your meeting successful."

ASEE Vice President William C. White (Northeastern University) will bring ASEE greetings.

A tentative schedule follows:
June 24—Arrival and evening get-together.

June 25—8:00 breakfast. 9:00-10:00, Registration. 10:00-12:15, General Session. 12:30-2:30, Luncheon (speaker). 2:45-4:45, Discussion Series I. 7:00, Dinner.

June 26—8:00, Breakfast 9:00-11:00, Discussion Series II. 11:15-12:45, Discussion Series III. 1:00-2:45, Luncheon. 3:00-4:30, Final General Meeting

Held as part of the University of Florida's centennial, it will consider, among its central questions, the rôle of humanistic studies for the engineer who ultimately assumes executive responsibilities in business, industry, government, defense, and the social services.

The schedule will include general sessions, group discussion, and social interludes and excursions. Participants will be college teachers of English and other humanities and liberal arts and sciences representatives of executive management and of university administration, engineering educators, engineering graduates in executive posts, textbooks publishers and the press.

The *May Critic* will carry a full story.

For further details, write to Prof. Warfel, local chairman and CEA Institute staff associate.

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COURSES IN PLAY PRODUCTION

The Needed Frame of Reference: The Living Play

(This is the second of two articles by Prof. Henry W. Williams, Dartmouth, on play production and the liberal curriculum. The first article appeared in the Feb. 1953 *Critic*.)

The charge of professionalism in the college theatre is purely gratuitous no matter whether the drama is within or without the curriculum. College actors are amateurs in the best and worst senses of the word, but they are not professional. There is nothing detrimental about this status: the difference between it and professionalism lies in the intent and the objective. The results of both vary tremendously and it is often possible that the college production may proportionally better a professional performance because of the evenness and clearness of its casting. Such comparisons, however, are pointless and invidious and are only mentioned because pride sometimes constrains local audiences to reckless heights of praise.

Auditoria as Hurdles: Diminishing Returns

A further horror of professionalism (or perhaps Victorianism) is reflected in the many wretchedly poor and inadequate auditoria (in no sense are these "theatres") that disfigure the usual campus. Even some of the newer structures, built avowedly as theatres, are deplorable. Plans are drawn by the local college architect and, in many cases, without consulting the local director. If the director murmurs or demurs, he is usually met with the most frustrating remark on record: "You do better work when you have these hurdles to overcome!" Possibly this is true for the first two or three performances. After that with the same hurdles to overcome each time a play is chosen, year in and year out, they become incubi to haunt and depress.

Jumping hurdles, especially the same hurdles, consumes energy which would be better spent on the interpretation of the play. The general ratio is usually 50% in jumping hurdles and 50% on the play itself, but this varies in accordance with the adequacy of the auditorium. An adequate auditorium, far from producing professionalism, merely would allow plays to be better produced, more intelligently conceived, and consequently of more academic and aesthetic worth. Colleges might well take the lead in providing well designed theatres; as carefully designed and equipped as their laboratories and libraries. By and large the "theatre" on a campus is a fair indication of the attitude of the college toward drama itself.

Emphasis Almost Negligible

In general, the critical attitude toward living drama boils down to too much emphasis, too much show, too much fuss. Most drama teachers are defenseless in combatting this. By its very nature the drama is show, fuss; and publicity is the means by which it attracts its audience. No art ever hides its light under a bushel. Any artist worth his salt is always creating some overt situation that he hopes will force people to look at his work.

Nevertheless, the cold fact is that in proportion to the emphasis given to other subjects in the liberal arts curriculum, the emphasis on living drama is almost negligible. A member of the faculty will see a poster announcing a play, and if it is a good poster he will remember it. He may think that there are no posters announcing his lecture on the calculus, and it will seem to him that entirely too much time is devoted to "play-acting." If he sees a poor poster, or more likely, no poster at all, he will conclude that the drama is moribund and worthless. This is indeed a dilemma!

The English Departments: "Shakespeare for Their Very Own!"

Theatre courses in the majority of American colleges are usually grouped for better or worse under the English Department or the Speech Department. In some cases it may have a separate department of Dramatic Arts, or it may be a partial major taken in combination with English, History, Speech or some other semi-related subject. Now it so happens that when the English Departments took over William Shakespeare for their very own, they took over not a poet, not a story teller nor a prose writer, but something that included all three; A playwright! Not only a playwright but, if we except the great Greeks, the playwright. And once Shakespeare was in, the door was opened, just a crack, wide enough to admit a selected number of other playwrights.

The blame must probably be assigned to Dr. Samuel Johnson, more than to any other, for making William Shakespeare acceptable academically. Yet there was nothing wrong in this, and Johnson was consummately right. By the inclusion of the dramatists the study of the language was broadened, and it has added cubits to the search for enlightenment. The only thing lacking to complete the adoption of these playwrights was their frame of reference, *the theatre*. This is tremendously important. The playwright speaks to his audience peculiarly through the medium of action and the spoken word, and he reinforces these words and actions by means of a production. The production is more than "merely corroborative detail"—it is part and parcel of the whole, and without it the play must be incomplete.

Historically the American Theatre is the heir to the English Theatre. From the 18th Century on down the foundations of the stage in the United States rested in London. The American stage saw even such giants as Ibsen and Strindberg only after they had been filtered through the British experiments and, generally, in British translations. The rise of the American School of the 20th Century still retains echoes of English tradition and, significantly, a major portion of the newer impetus came from College experimentation in English courses coupled with production.

How Exercise Priority Rights?

Thus, whether it will or no, the English Department has priority rights and within recent years has always responded to the play as literature. But a play is never just literature. It is a living,

moving creative entity that lives, moves and is created *only* in performance. By insisting on the study of plays, the English Department is doing only half of its job. To stimulate appreciation and understanding of plays it is also necessary to see them, work with them. It is also necessary to see them *done well*.

What sort of plays should an English department sponsor? This is a difficult question and any full answer should be based on the aims of the Department and the academic orientation of each college. Certainly the repertory should not conflict with the extra-curricular Players group, if one exists, for the objectives should be entirely different and the goals miles apart. First, the Curricular theatre should be prepared to produce plays which will illustrate the great historical periods of Drama. There need be no insularity in this and no narrow cleavage to just "English" plays. To understand Shakespeare we need to know Greek, Roman and medieval drama. To derive the full appreciation of the Restoration play we must know the French classical theatre of Molière. In doing these plays it might be well to take some of the less well known or infrequently produced plays rather than the more popular ones that the student may have a chance to see performed professionally. For instance: pass over *She Stoops to Conquer* and play *The Good Natured Man*. Both are good plays, both are by Oliver Goldsmith, and one will do as well as the other to demonstrate the 18th Century manner of playwrighting. If this is done, then many fine but neglected plays in the dramatic canon can come once more to life.

Modern plays, unproduced by the legitimate theatre, are a second and fine source for the repertory. Generally these are experimental in nature and as such do not attract the usual Broadway producer. From a purely selfish point of view, if from no other, the college production of the plays of Cummings, Auden and Isherwood, and others can prove a tremendous stimulant to the imagination of the student.

Production Is the Spur

Third, and probably most important from the academic viewpoint, should be the production of student originals. Plays are not written in a vacuum, and no playwright can learn his craft or art if his play does not get before an audience. There is, also, nothing that encourages playwrighting like the prospect of a production. Plays written merely with a hope are usually sterile. The college must and should be prepared to sit through a fair share of bad scripts, in exactly the same manner as the English professor is subjected to poor stories. Yet given careful production, which fosters adequate study of the theatre's requirements and limitations, plays will emerge that are fair enough to be considered seed for subsequent flourishing. No Broadway manager will rush to your box office to buy the plays. The period of germination is longer than the college generation, but don't let that trouble or muddy the water. The constant aim should be to provide a creative understanding of the theatre whether or not the student eventually elects

to continue working in it.

In any college theatre work, the practical must be combined with adequate scholarship or it will have little academic or any other worth. It must have the backing of theatre-wise instruction which will enhance and overcome, but not cover up, the inadequacies of the novices. They learn from their mistakes. And it must also have, as a by-product, *entertainment*. It must be remembered that even the rituals from which drama sprang were highly entertaining to their beholders. The intent must be serious in the sense that great comedy is serious. It must foster in its audience the appreciation and joy of experimenting with fresh new talent, untried plays and imaginative media.

HENRY B. WILLIAMS
Experimental Theatre, The Dartmouth Players, Hanover, N. H.

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(Continued from p. 1, Col. 4)
the form. Sir Philip Gibbs, in his "Adventures in Journalism," once defined the test for journalism as "a feeling for the quality of words."

A fine thing. That is all style. He was an English journalist and an earlier generation. But I once heard a first-class American reporter answer a student's question as to the quality needed for journalism with "perennial curiosity." Now that is different. It is the concern for the facts. It is the American point of view.

Perennial curiosity is a good definition of what we need. It implies a capacity to be interested. It is the reverse of the blasé, of being bored. The bane of the city editor's life is to have fellows on the staff who find it a bore to cover courts or report women's meetings or attend the school committee hearings, or interview a politician. Such fellows are limited in their use.

The dimensions of journalism are as broad as human nature, human activity and human interests. Nobody can be a specialist in all of it. News is unpredictable. Hell may pop between now and tomorrow. It takes a fellow with a capacity for being interested, to go get the answers. This implies some other qualities. One is persistence. To keep at it. One is efficiency. To know how to look things up, how to gather information, to know where to go to a source, to learn who are the sources. And such human qualities as will enable one to approach busy people, to persuade them to take time to inform him, and to have confidence in him, both as to his integrity and his competence to get it right. So that he can go back another time. So that they will feel they are doing a public service in helping a reporter inform the public; and will not fear that they will have to be correcting and explaining or denying his story endlessly after it is printed. And the reporter needs some skepticism and tough-mindedness—the need to be shown.

I have said that nobody can be informed on everything the journalist must handle. But he must be informed, as well informed as possible, with such an appetite for informing himself that he will grow in information constantly. Now some strategic areas of information are available to him in college. In general the background of public affairs. Nieman Fellows over the years gave me a clue, if I needed one, to the newspaperman's needs. More than anything else they have gone to American history. Next to government, local to national, and to international relations. Next to economics, including labor. Beyond those, sociology, psychology, literature and special fields like science, China regional studies, Russia, and so on.

Now the need for American history is obvious, just because they are reporting on the American scene. Government means the structure of their local, state and national systems which they must report. And the basis of politics nowadays is apt to be economics, which they must hope to understand to give meaning to political coverage.

I would say that these, for very practical reasons are the likeliest

subjects for the journalist, and the type of student who wants to be a journalist is most apt to find his interest in those subjects. There is a field, so far a limited one, for such a specialist as the science writer, and certainly science is useful training in precise meaning and in accuracy. But the journalist is safe in pursuing any subjects that interest him most. He can use all.

Everything is grist to his mill. All information finds its use some time. My own background was agriculture and it proved a very acceptable field for feature stories on a city newspaper when I first got to the point of having a chance to develop features. We had on the *Globe* at that time, besides an ex-farmer, an ex-preacher, an ex-lawyer, an ex-dentist, an ex-engineer. A well balanced staff.

Everyday English Used Every Day

To communicate, the journalist needs to acquire habits of good usage, of careful language and smoothly joined sentences. Ability to organize his material rapidly into effective form. So does the lawyer, teacher, preacher, politician. It is a common need, for a sound pedestrian facility in language. The journalist uses everyday English and uses it every day. Facility in its use needs to become second nature to him so that his report takes form and flows over his typewriter as fast as his fingers can move. This of course is largely practice, provided the practice has a sound base.

Else he goes on practising the same faults unconsciously because he has never been made conscious of them. How to induce that consciousness is the problem. I think we have a right to expect that people who expect to make a living by writing will bring some aptitude to it. I think the teacher should do some selecting of students for such courses as point toward a career. He may save lots of grief later.

But given reasonable aptitude, I think consciousness of good writing can be developed by good models and practice. This may not come as readily as would suit your convenience.

Wanted: Inter-departmental Cooperation

It helps mightily if other departments also pay some attention to the English used in papers. One of the most careful editors of themes I know is a history professor. I suspect a student is more apt to be impressed by corrections of his sentences in a subject that is concerned with content rather than style.

The Proof of the Pudding

I think that any approach to the practical application that a student has is exceptionally valuable. Thus if you encourage a student to go out for the college paper, or to work on the play or the yearbook, you have made him a practitioner of the writing craft, and he immediately will see the application of the corrections on his themes. It brings more meaning to the exercise. It takes it out of the abstract. We are a very practical people. I am sure that the student on the college paper will be more receptive to the editing of his sentences than before he went out for this activity.

I suspect that much good English is taught under the guise of

journalism because the student feels that he is doing something practical and sees the application. His paper is no longer a theme but a story. It cases to be academic and become real. I am sure that Arthur Musgrave [fellow panelist, a former Nieman fellow and now professor of journalism at Mr. Lyons' Alma Mater, the University of Massachusetts] will suggest that other subjects besides English become vital when taught in journalism.

Journalists Should Parse

Very hesitantly I mention grammar. Now I know the disdain of college English teachers for teaching grammar. We are supposed to have it in grammar school. We do. But obviously nobody is really grounded in grammar. What a business it is in our English language! And how incredible that grammar school children are expected to see meaning in it. They don't. Years later when they begin to use it seriously, they have forgotten all about it if they had anything to forget.

The business of "who" and "whom," of "that" and "which," and all that. This is important. It would take only two or three college sessions to point it up and give it a fresh meaning and utility. I don't know how that can be escaped. It is very desirable that journalists be able to parse sentences.

And as to style. I would plead not to make it too hard, too complicated, too pedantic, so as to discourage all but the genius. We want to make good craftsmen. It is effective, workmanlike prose that most of us need. English is a flexible vehicle and usage is tolerant with the writer who is readable and interesting.

Remember Churchill's retort to the criticism of his ending of a sentence with a preposition—that it was a piece of pedantry "up with which I will not put."

To look at it from the other side:

Prescription for Informative Writing

What do you want from a journalist? What does his editor want? I have spoken of an objective frame of mind and habit of thought. And of the capacity to be interested, perennial curiosity. As most interests concern people, that implies an interest in people. Humanity is a quality useful anywhere, essential certainly in journalism.

Accuracy. It saves libel suits, besides making for reliable information and precise reporting. Get the thing straight. Look it up. Check the facts. Be sure of the middle initial, of the correct address, of the exact title. People have a right to their identity.

Concreteness. The journalist should use concrete language. Not a big crowd, but a crowd of 25,000. Not a costly fire, but a \$100,000 fire.

99% Perspiration

Painstaking. Leg work we call it in newspapering. Don't dream up a story. Go out and explore the sources. See the scene, look up the people. Get the feel of the situation. Understand what you are writing about.

Meyer Berger of the New York *Times* won the Pulitzer Prize last year for a story of a multiple murder that had spread horror and panic in Camden, N. J. A veteran went berserk and went down the

street shooting almost everybody he met. Berger personally retraced the route of the killer, placed himself on every spot where a shooting occurred, talked to the people who were on the scene, noted exact locations, reconstructed the entire situation. So that his readers participated almost as though it was enacted before them. He could have covered it my telephoning the police. But the police themselves did not have a graphic and complete a report until they read it in the *Times*.

Imagination... I don't mean for exaggeration. But to feel the situation, to get enough inside it to make it come alive and have meaning to the reader: The reporter's role at its highest is interpreter to help people understand the conditions of the world they live in.

Doggedness. This I suppose is an inborn trait. But it can be developed. Newspaper work has its discouraging aspects. Reporting is often a lonesome business. It would be much easier to give up and go home after the first half dozen clues fail. Training in persistence is an invaluable discipline.

Disciplines the Essential Residue

Discipline indeed is a useful word for much of the journalist's kit of needs. He needs to learn restraint. The laws of libel, the limits of space and time, all impinge on his consciousness.

And finally a sense of responsibility. Responsibility is a large word which needs to grow even larger in a journalism adequate to the needs of a complex society.

These disciplines come down to habits of work and attitudes of mind and awareness of obligations. To one degree or another, these can be taught. Indeed during the four years of college they are either strengthened or weakened by every detail of the student's educational experience. They are, I suppose, the very residue of education's experience, that part which nobody can take away from us. The teacher who can inculcate them is truly preparing his students. LOUIS W. LYONS, Curator, Nieman Foundation, Harvard Univ.

You will enjoy reading

Andrew T. Smithberger's

ESSAYS: BRITISH AND AMERICAN

April publication

Houghton Mifflin Company

A Modern Repertory edited by Harlan Hatcher. Harcourt, Brace & Co. 1953. Pp. 714. \$4.50.

A Modern Repertory consists of the following nine plays: *Candida*, *June and the Paycock*, *Ah, Wilderness! Murder in the Cathedral*, *Summer and Smoke*, *Detective Story*, *Madwoman of Chaillot*, *Billy Budd* and *Venus Observed*. Varying in emotional and dramatic range, strikingly different in content, presenting many contrasting problems of stage production, and indicative of diversified theatrical trends, these plays form an excellent introduction to modern drama.

In a perspicacious foreword Mr. Hatcher stresses the pleasures of reading drama, the concentrated quality of effective theatrical writing, the recent state of the theatre, and the reasons for selecting the plays of this collection. In brief introductory remarks prefacing each play he sketches the author's background, notes his themes and subject matter, and puts the play to follow in its dramatic perspective. Both for the stagegoers wishing to recapture past pleasures and for teachers offering courses in contemporary drama this anthology is a highly useful and agreeable text.

JOHN L. BRADLEY
Univ. of Maryland

Urban Tigner Holmes, Jr., *Daily Living in the Twelfth Century Based on the Observations of Alexander Neckam in London and Paris*. University of Wisconsin Press, 1952. Pp. xiv + 338. \$3.85

This book presents a picture of everyday life in its multifarious details for the last half of the twelfth century in Western Europe, especially northern France and England. Except for the last chapter Professor Holmes adopts the literary device of journeying and living with Alexander Neckam for the period 1178 to 1186 during which years Alexander left Dunstable for study in Paris and returned. The main source is Neckam's own *De Nominibus*

CEA Staff at Chicago Meetings

CEA Critic's Managing Editor Lee E. Holt, American International College, will attend a seminar on Freshman English (Ford Foundation Adult Education Study), Chicago, May 8-9. Dr. S. I. Hayakawa, who is to be main speaker at the May 2 conference of the New York English Council, is seminar leader.

Max Goldberg served on the steering committee, Eighth Annual Conference, Association for Higher Education, Chicago, March 5-7.

ANNOUNCING

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SCRIBNER'S

I've Been Reading

J. Gordon Eaker, Literary Editor

Utensilium, but it is richly supplemented.

Teaching Aid

Professor Holmes conceives of this book primarily, but not exclusively as a teaching aid for those instructing in medieval subjects with special emphasis on Old French and Provencal. It provides the kind of detail which is hard to come by easily, attractively gathered together in one volume. The *realia* of the past are often neglected in our courses because a study of them involves much difficulty for students who are inexperienced or linguistically limited. This book will take its place along side those of Trail, Coulton, Hartley Elliott, Trevelyan and Rickert (edited by Olson and Crow) as a reliable guide for students of medieval literature and history to the artifacts and details of every-day living in the Middle Ages. It specializes, however, unlike the others, in a medieval period usually neglected.

The book with its many details cannot interest everyone equally throughout, but there is enough here for almost everyone's pleasure. Besides, this work should be a boon to aspiring historical novelists. Except for occasional jerky transitions and some roughness of style, it is quite readable.

A Few Shortcomings

Professor Holmes once in a while gives the impression of naïveté almost inevitable in an undertaking of this sort (e. g. p. 38 "The mediaeval man loved a good laugh;" and p. 42 "toads, snakes, and other creeping things, of which the mediaeval man was much afraid"). Occasionally one might question his interpretation of the evidence, especially when he moves from one example to a general statement (e. g. p. 164 where on the basis of one statement in Marie de France's *Guigemar* we are told that all medieval women tended to look alike because of their hair style). Occasionally one feels that Professor Holmes does not do justice to a subject (pp. 247-248 reveals, e. g., a surprising lack of understanding of medieval romanesque art for one living in a post Cézanne world; or on p. 259 where we are told that the Albigensians did not practise the Christian virtue of truth. How many Christians would display this virtue if they were to fall into the hands of the Inquisition or people like Simon de Montfort?)

One more serious although more mechanical criticism is that the index is not complete. Every foreign or strange word referring to an object should have been listed; more cross-references and specific headings would have been welcome.

In general, however, this is a most useful and sound book. It will be a boon for teachers who wish to provide background materials in medieval subjects. It will help to make the dry bones live. Nevertheless, the medieval background includes ideas as well as artifacts, and they are even harder to come by easily.

MORTON W. BLOOMFIELD
Ohio State

MY Life, My Country, My World. College Readings for Modern Living. Hugh M. Gloster, William Edward Farrison, and Nathaniel Tillman, editors. New York: Prentice-Hall, 1952. Pp. 622. \$3.60.

One wonders if there can be too many textbooks designed to help the student better understand and catch hold of the growingly confused problems of his life, of his country, of his world. Certainly there is increasing need for double-purpose compositional tools, which not only aid the student as to acquiring effective reading, writing, speaking, and listening habits, but which also expedite "the development of the student into an integrated individual prepared to live constructively as a citizen of this country and of the world." Such a book, to say the least, aims high and is praiseworthy. And such a book is *My Life, My Country, My World*.

One of the Prentice-Hall English Composition and Introduction to Literature Series, edited by Thomas Clark Pollock, this text consists of three parts, indicated in the title. "The selections appear under three main subject-matter groupings, each relevant to living in our times, and proceed from the immediate to the remote and from the personal to the social." As to scope they move from Clarence E. Lovejoy's "Who Should Go to College?" to Raymond B. Fosdick's "Acts of Faith in a Time of Peril."

Geared to the immediate needs of the student, consisting of actually living writing, offering pointed biographical sketches of the authors and stimulating study programs, this is an excellent anthology.

J. RANDOLPH FISHER
Savannah State College

Arnold Kenneth. *A Cycle of Praise*. Amherst, Massachusetts: Hamilton I. Newell, Inc., 1952. \$1.00.

An intense faith and a strong lyric impulse have coincided here to produce religious poetry of a high order. The opening lines of the title poem announce the locale, the point of view, the theme, the plan, and the style of the book: The roads of our village amble Through views of four seasons. The eye loves and follows The ritual year through occasions That dazzle all seeing, humble All knowing.

The language is adequately represented by later lines as an uncommonly fresh, clear medium—at once simple and profound, dignified and daring—for the record of a loving, precise observation of man and nature as well as for the praise of God. *A Cycle of Praise* deserves to be known widely.

JOSEPH FRESCOTT
Wayne University

Landis Chap Book in Anthology

A. T. Smithberger, Notre Dame, is including Paul Landis' "The Survival Quotient in Teaching Literature," CEA Chap Book, March, 1948, in his forthcoming collection of British and American Essays.

Poetry: The Lost Art?

To most students poetry is poems; it is something written on a page, in lines of a certain length and with a set rhyme pattern. Consequently, to these students, poetry is remote, inaccessible, not part of their speech. It is a study, a classroom exercise. As teachers we have permitted this formal attitude to grow until, in the words of one professor, poetry has become "the lost art."

This should not be; for poetry is a means, the best ever devised, of making the intangible tangible. In speech it is virtually impossible to express a mood, an idea, an emotion directly; we must express thee in terms of something else; this "something else" is an example; in poetic terminology this example is named an image. The figurative expressions which crowd into everyday speech are the examples we employ to make the abstracts real. We say, e. g., "happy as a lark," "good as gold," "a round peg in a square hole," etc.

The professional who says that he "wandered lonely as a cloud," or "the time is out of joint" is doing precisely the same thing. The basic difference is that he is doing it better. In everyday talk we express the futility of regret by saying: "Don't cry over spilt milk." Fitzgerald wrote: The moving finger writes, and having writ Moves on; nor all your piety nor wit Shall lure it back to cancel half a line, Nor all your tears wash out a word of it.

The First Motion of the Mind into Language

There is, of course, a very real connection between the utterance of the professional and the figure of daily talk. But teachers have ignored it. And if they have mentioned it, they have done so in the middle or at the end of the course. By that time the "bookish" misconception has fixed itself in the student's mind.

Professor Frederick Pottle, in his book, *The Idiom of Poetry*, writes: "Poetry is the first motion of the mind into language, the direct, unanalyzed intuition." Unless we make this real to students—and at the beginning—we are wasting our time in attempting to interest them in periods of literature and philosophies of life.

Poetry has been treated as history and biography; there is, certainly, a place for history and biography in the study of poetry. But these should not be used as substitutes for true poetic understanding. Poetry is not, as so many people believe, a mode of expression peculiar to poets, and understood by only the "cultured few." Poetry is a part of speech, and speech belongs to all men.

F. BOYD COLLINS
Michigan State College

"There is a pattern of organization in Dante's 'Divine Comedy' and Kant's 'Critique of Pure Reason' which any construction engineer might envy and emulate." From *The Words of Justice Brandeis*, ed. Solomon Goldman. (Sent in by Frederic E. Pamp, Jr.)

I. The Johnny Victor Mandate

September 12, 1952

Dear Dr. Goldberg:

As Chairman of the meeting between representatives of business, industry, government, and education, held on Monday, September 8, under the auspices of the College English Association, I can report to you the following conclusions and recommendations arrived at and formally approved of by the meeting.

First, it was the unanimous agreement among those present that "There is need for liaison between business, industry, government, and the administrators and faculties of higher education concerned with the humanities," and

Second, that this liaison should be planned on both a national and a regional basis. The meeting recommended that a National Liaison Committee be established under the auspices of the College English Association together with at least thirteen (13) regional committees. The meeting recommended also that a Council be established to concern itself with the broad problem of the place of the humanities in American civilization.

It was the recommendation of the meeting that the national and regional Liaison Committees be composed of college administrators, placement officers, and teachers of the liberal arts (defined for this purpose as teachers engaged in the humanities, social sciences, and sciences not concerned primarily with preparation for a scientific or engineering degree), together with business and industrial representatives from the fields of operations, personnel and public relations, and representatives of federal and state governments from the fields of administration and personnel. The function of these Committees would include:

- The providing of forums and round tables for discussion of relevant problems;
- The securing and dissemination of information;
- Placement;
- Adult education;
- Cooperation, and
- Publicity.

These functions would concern graduate and undergraduate students and teachers in all phases of the humanities. It was the sense of the meeting that, while the initiation of these committees should be under the auspices of the College English Association, it was understood that the CEA would undertake to solicit the active participation of other learned societies in the humanities.

With this formal report to you of the meeting, I attach a suggested list of persons to be considered for the national and certain of the regional Committees, together with a rough transcript of the proceedings.

Cordially,
(Signed) J. M. Tompkins
C. V. Starr & Co., Inc.

II. Implementing the Mandate

CEA-sponsored liaison efforts have progressed to the point where we have begun to set up the regional joint committees and activities called for both at the 1952 CEA Institute (Univ. of Mass., Je. 12-13, 1952) and the Johnny Victor Theatre session of Sept. 8, 1952.

The national recognition shown our efforts makes such development all the more timely. When sister professional organizations, such as the Southwest Philosophical Conference, seek guidance for their liaison programs, they are referred by the American Council on Education to us.

In her presidential Phi Beta Kappa address at Indiana University, Prof. Cecilia Hendricks has drawn on material connected with our 1952 CEA Institute; and this piece is soon to appear in the *Journal of Higher Education*. Prof. Hendricks has declared:

"In the forty-five years since I first began to teach in a university, many significant changes have come about. I am inclined to think that this new recognition by industry and management of the importance of a liberal education is most significant of all. I congratulate you on your splendid work of making the liaison with CEA."

This is gratifying. Yet, as the April *Fortune* stresses in its "Perspective" feature "Should a Businessman Be Educated?", there still remains an enormous gap between high-level executive pronouncements for the liberal arts in business and the actual demands of the 600 recruiters covering our campuses this spring. So long as this gap persists, we still have Herculean labors.

If you wish to work with us, please get in touch with the CEA liaison chairman for your region as indicated on the list that follows.

If in doubt as to your regional chairman, report to National Secretary.

If you have additional people to be invited—either academic or business—send us their names and addresses, with brief sketches. Names of university administrators and business (government, defense, social services) executives desirable for regional and national advisory roles, or as speakers and discussion leaders, are needed, as are recommendations of possible consultants.

III. CEA-Sponsored Liaison Committees

Regional CEA Chairmen

NEW ENGLAND

Franklin Norvish—Dep't. of English, Northeastern University, 360 Huntington Ave., Boston, Mass.

GREATER NEW YORK

Carl Lefevre—Head, Dep't. of English and Communication, Pace College, 225 Broadway, New York, N. Y.

NEW YORK (State)

Strang Lawson—Head, Dep't. of English, Colgate University, Hamilton, N. Y.

NEW YORK (at large)

Robert T. Fitzhugh—Dep't. of English, Brooklyn College, Brooklyn, N. Y.

MIDDLE ATLANTIC

Thos. Marshall—Dep't. of English, Western Maryland College, Westminster, Md.

PENNSYLVANIA

Bruce Dearing—Dep't. of English, Swarthmore College, Swarthmore, Pa.

VIRGINIA

Prof. Carrington B. Tutwiler, Jr.—Dep't. of English Virginia Military Institute, Lexington, Va.

CEA Liaison Activities

Babson Conference

The College English Association Institute will be a cooperating agency in the Sixth Annual Conference of Businessmen and Educators, Babson Institute of Business Administration, Babson Park, Friday, May 22. James McL. Tompkins, C. V. Starr & Co. and chairman of the CEA Johnny Victor session on liaison, will moderate a panel discussion; John P. Tolbert, Socony Vacuum Oil Co. and CEA Institute consultant, will serve as panelist; Max Goldberg will speak on CEA liaison activities. The conference theme: "Improving Education for Business Leadership."

CEA members, CEA Institute members and friends are cordially invited to attend. Registration will be at 2 p. m. A registration fee of \$2.85 covers dinner. Those interested should get in touch with conference director, Everett Stephens, Babson Institute of Business Administration, Babson Park, 57, Wellesley, Mass. Individual invitations will soon be sent.

The evening will be devoted to a discussion of the effect of the current attitude of American youth upon their personal and vocational development. Discussion Leader Dr. Gordon Allport of Harvard will introduce the topic with an address giving, for the first time, a report on his research on the attitudes of youth in ten foreign countries as throwing light on the immediate subject.

1952 CEA Institute Harvest

The April *CEA Critic* supplement, MIT Dean John Ely Burchard's keynoting "People Who Can Think," follows A. M. Sullivan's "Words—Precision Tools" (supplement Oct. 1952 *CEA Critic*) as a rich gleanings from the 1952 CEA Institute (University of Massachusetts, June 12-13).

Calls for the Institute proceedings have been frequent. We offer the Sullivan and Burchard pieces as substantial samplings.

A note of thanks to Howard Bartlett, head of the Department of English and History at MIT, for cooperating in the publication of "People Who Can Think," which eloquently testifies to the fact that our 1952 CEA Institute was anything but a "sleazy sell-out of the humanities."

SOUTHEASTERN

Edward Foster—Dep't. of English, Georgia Institute of Technology, Atlanta, Ga.

SOUTH CENTRAL

Ernest E. Leisy—Dep't. of English, Southern Methodist University, Dallas, Texas.

CALIFORNIA

Clarence Sandelin—Head, Dep't. of English, Los Angeles State College, Los Angeles, Calif.

ILLINOIS AND SURROUNDING REGION EXCEPT MICHIGAN AND INDIANA

Henry Sams—Director of Summer Sessions, Office of the Chancellor, University of Chicago, Chicago, Ill.

MICHIGAN

Leslie Hanawalt—Head, Dep't. of English, Wayne University, Detroit, Michigan.

INDIANA

Russell Noyes—Dep't. of English, Indiana University, Bloomington, Indiana.

(Continued from p 1, Col. 2)

At any rate, I have to make do with the situation as well as I can.

Tremendous Interest

As will be seen in the comparative numbers in the two courses, my Japanese students are tremendously interested in modern American literature.

The pessimistic naturalism of a great deal of modern American writing is not hard for them to accept, for their own contemporary literature is strongly impregnated with it. The situations and treatment, therefore, are not strange to them. What is strange to them, however, is the fact that such a rich, powerful and fortunate country as America should produce such gloomy writing. That takes a lot of explaining.

At any rate, Japanese students are genuinely moved by *Death of a Salesman* and other stark American tales, which they may or may not have seen in the movies. To my surprise Faulkner is quite widely read here. I would have thought that the oblique method of narration and the difficult syntax which make him hard going even to some American readers would stand in their way. Erskine Caldwell and Hemingway are also well known; I understand that *The Old Man and the Sea* is shortly to appear in a Japanese translation.

The students are extremely courteous and friendly, eager to include a foreign teacher in gatherings of various kinds: the tea ceremony, meetings of the English Speaking Society, and even picnics in the country. They all seem to be intensely interested in America and probably would be glad to emigrate to the States at the drop of a hat—and this not merely because of a serious employment problem facing college seniors in Japan.

NATHAN COMFORT STARR

Fulbright Visiting Lecturer in English and American Literature, Kansai University, Osaka, Japan

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Some Reservations

I agree with most of the Five-Point Program. One of the "special notes" to Point Two I especially like: "We should know related literatures well, at last two of them in their own languages." But I wish to raise a few questions and make a few suggestions.

The Points cover the knowing and teaching of literature and writing (see especially Nos. 2 and 3); what provision is made for the language as such? and meaning—semantics? and speech?

In the first "be it noted" is the rhetorical question "If we cannot succeed with it [the program], why should we have an important place in American colleges?" May be some of us are trying hard and honestly and ably but still not succeeding. Is no consideration to be given to such of us?

In the seventh "be it noted" is the sentence "The urge to cover more than time allows must be resisted." But what are we to do if our dean says that such and such (much too much, I mean) must be covered? Shall we resist? And are we to be judged successful or unsuccessful (by whom?) according to the results of our resistance?

In the second paragraph of the "special notes" to Point Three I should include the word *clear* and write "The writing we teach should be clear and idiomatic."

The third "special note" to Point Five, "We must be sure our society understands us, but we must be sure to understand our society," contains an idea which, I am afraid, might tend to make us conformists at times when we ought not to conform, especially if conforming meant compromising principles. Many of our greatest teachers have been grievously misunderstood by their societies. If we are really at home in literature, we have vision that a large proportion of our society does not have and maybe will never have; and so I believe that we are going to be misunderstood.

JAMES T. BARRS
Northeastern University

Five Point Program

What Days and Nights?

Here are a few reactions (hastily phrased, while the impulse is still with me) to Bob Fitzhugh's "This We Are For." They're keyed to the "Special Notes."

Point One. Good—if, as I take it, this involves (a) avoidance of excessive emphasis on "scholarship" but (b) no oath of unqualified loyalty to the New Criticism.

Point Two. Paragraph One. The world is all before us—but the vital question is, "where to choose." Away with narrow specialization, by all means! But teaching, like politics, is the art of the possible. What of those of us who during the best years of our lives have to read fifty to a hundred freshman themes a week—and then graduate to weekly meetings of "student life" or "curriculum" or "policy" committees? Who as a matter of patriotism and self-respect refuse to let *Time* or *Newsweek* tell us what to believe about a world beneath a hair-hung H-bomb—even while our harassed glance notes the accumulating copies of *PMLA*, *College English*, the *AAUP Bulletin*, and the (mercifully thin) *Critic*?

Must we have at our mental finger-tips the *Faerie Queene* (from which I've derived several hundred hours of pleasure—really and truly), *The Excursion* and *Clarel*? Shall we be banished from the profession if, of the *Divine Comedy*, *Don Quixote*, *Faust* and *Remembrance of Things Past*, we have not read at least two in the original? And—then—(Point Three, Paragraph One) shall we devote our days and nights (Query: What days and nights?) to "extensive" writing, "creative and critical?" The world of English teachers is of necessity paved largely with good intention: shall we not do well if we keep them from being quite covered by grime?

Points Two and Three. Paragraphs Two. Aye, aye, sir!

Point Four. Elementary, my dear Watson.

Point Five. Right. This does not mean, naturally, that we should emulate the AMA and NAM and use high-pressure advertising to sell the country a bill of goods—even if these particular campaigns have been successful. It means, mainly, that we have to convince students that what we have to give them is worth while. After all, a considerable part of the country's present population has had a taste of college English. If they disliked the taste, or were indifferent, is it only they and not we who are to blame?

ELLSWORTH BARNARD
University College, Univ. of Chicago

But a Man's Reach

"This We Are For" is good enough to command attention, and I shall give it without reservation. First impressions: Somewhat idealistic, but why not? "Ah, but a man's reach should exceed his grasp."

C. H. HUFFMAN
Madison College

Each to Its Own Place

I have carefully read the proposed CEA Five Point Program and I approve it wholeheartedly. I particularly appreciate the hierarchy of good ends to be achieved. If you'll pardon a little pedantry I think of St. Augustine's definition of order in his *City of Gods*: "Order is that distribution which allots things, equal and unequal, each to its own place."

"This We Are For" is an eloquent statement, precise and cogent without being in the least drab or colorless; properly elevating and inspiring with no touch of the snobbish or highfalutin. I like it very much. Congratulations.

BROTHER CORMAC PHILIP, F.S.C.
Manhattan College

A Man Speaking to Men

I vote yea.
"This We Are For" hits home. Its premises are solid, its reasoning from them is sound, and its ends are right.

I can't quibble about a phrase of it, and if I could I wouldn't—the central issue must not be obscured by marginal bickerings.

The teacher in the classroom upholds the humanistic ideals when he discusses a classic: he recognizes that the thing the student should see in the *Odyssey*, in *Robinson Crusoe*, in Camus' *La Peste* is man (Man disciplined, just, compassionate) adjusting his way of life in the face of crisis while keeping his integrity, his essential humanity.

The teacher needs now to recognize that he himself is a man (a man, we hope, disciplined, just, compassionate) and that the crisis has come to him. He needs simply to apply his humanistic principles: to adjust to the changed civilization and at the same time maintain his integrity.

We cannot bring back the good old days of the teaching of English; we cannot stop the continuing change in the kind of education our civilization asks any more than the men of Oran could stop the plague.

This We Are For is a much-needed call to stop the crying over split milk and start the good teaching again. It doesn't make any difference what the course is called, or what division of the university the students come from: the essential fact is that if the teacher is a man or woman, and the students are men or women, there is an opportunity for transmission of the humanistic ideals and the development of the kind of writing ability that the students will need.

JOHN BALL
Miami University

Apropos Supervision

"This We Are For" (Feb. Critic) stipulates that "training to teach should be part of our professional preparation" and that "training should include supervision of beginners by professionally competent advisers." This writer, in behalf of youth, would like to voice his reservations, based on experience as a graduate assistant a decade or more ago.

Some of those who audited his teaching were blind to the values which, as a young and enthusias-

tic teacher, he wanted most to get across, and their comments showed it. One professor advised him to regard his teaching as a side issue; research should be one's chief concern. Blake's drawing, "Aged Ignorance. Perceptive Organs closed, their Objects close," comes to mind.

There were exceptions. Another professor who appeared to sleep through the assistant's class later gave a valuable commentary on it and a statement of his philosophy of teaching which has been a help ever since. This man had a touch of genius—such men are few and far between.

Mightn't we extend the old chestnut that those who can, do; and those who can't, teach? We are inclined to add: Those who can't teach, teach how to teach. Don't turn them loose on the coming generation of teachers! L.

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Chicago CEA

Spring meeting May 2 at Univ. of Chicago. General topic: "What Is a Good Introductory Literature Course?" Morning session, Helen Rand Miller speaking on "Literature Courses in the High Schools;" Harvy Goldstein (Northwestern) and Ernest Van Keuren (Chicago) speaking on "Student Attitudes toward Literature." A panel discussion on "The Objectives of the Literature Course as Seen by the Faculty" will be led by Sister Miriam Joseph (St. Mary's) and Walter Friedrich (Valparaiso).

After luncheon at the Quadrangles Club Arthur E. Bestor, Jr., will be the featured speaker, and the meeting will close with a panel discussion of "Books and Teaching Methods." All college English teachers are invited and membership in CEA is not required.

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Summer Drama Courses

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CEA Regional Spring Meetings**NY CEA**

Sat., Apr. 11, Hamilton College, Clinton. Program chairman, George L. Nesbitt, Hamilton, regional president.

Penn CEA

Sat., Apr. 25, Temple Univ., Philadelphia. Ernest Earnest, Temple, program chairman. Calvin D. Yost, Sr., Ursinus, Sec'y-Treas. Kenneth Longsdorf, Franklin & Marshall, Pres.

Mich. CEA

Sat., Apr. 25. Information from Donald J. Lloyd, Wayne, Sec'y-Treas.

NE CEA

Sat., May 9, Univ. of New Hampshire. G. Harris Daggett, Univ. of N. H., program chmn. Gen'l. session speaker: Philip Wheelwright, Dartmouth.

GNV CEA

Fri., May 8, 8 p. m., 301 Philosophy Hall, Columbia. Prof. Lou LaBrant, N.Y.U., moderator.

Middle Atlantic CEA

Program, spring meeting, Sat., May 2, Institute of Languages and Linguistics, Georgetown University, 1917 Mass. Ave., N.W., Washington, D. C.

Further information from Prof. Charlotte Crawford, Howard Univ., regional president and program chairman.

Texas

The annual meeting of the Texas College Conference of Teachers of English will be held, in conjunction with the South-Central Renaissance Conference, at the Univ. of Texas, Austin, Apr. 24-25.

A CEA breakfast is scheduled for Sunday, Apr. 26. For details, write to Prof. Margaret Lee Wiley, Sec'y-Treas, SC CEA, East Texas State College, Commerce, Tex.

ICEA**Shakespeare Festival**

Annual meeting—DePauw University, Greencastle, Indiana, May 8-9. Local chairman, Virginia Harlow. Program chairman, James A. Work, Indiana U.

May 8—3 p. m., registration and reception. 4-5:30 p. m., first session, "Shakespeare and Freshmen," Ralph Collins, Indiana U.; "The Shakespeare Institute at Stratford," Allen Kellogg, Indiana Central; "Varieties of Shakespeare's Comedy," Francis Ferguson, visiting professor, Indiana U.; 6:30, Annual dinner, "The Vitality of Shakespeare," Louis B. Wright, director the Folger Shakespeare Library. Banquet reservations, \$2.25, to be made with Edward K. Williams, De Pauw.

May 9, 9:00-10:30, discussion groups, "Problems in Teaching Shakespeare." 1, Teaching the Comedies, leader, Edna Hayes Taylor, DePauw. 2, Teaching the Tragedies, leader, Robert W. Babcock, Purdue. 3, Teaching the Histories, leader, Paul E. McLane, Notre Dame. 11 a. m., business meeting.

In conjunction with Louis B. Wright's appearance at the ICEA meeting, Indiana University is displaying a collection of rare Shakespeare documents on loan from the Folger Library. The exhibits will be open to the public in Room 207 of the DePauw Union Building, May 8, 9.

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CEA Regional Penn CEA

Sixth Annual Meeting, Temple Univ., Philadelphia, Apr. 25.

10 a. m., Registration. Presidents' Hall, Tyler School of Fine Arts, Temple Univ.

10:30 a. m., Morning session. Panel Discussion: "The Materials for Literary Study." Anthony M. B. Garven, Univ. of Penn. "American Civilization." Kenneth W. Hooker, Bucknell, "Comparative Literature." Ralph M. Sargent, Haverford, "English Literature."

12:30 p. m. Luncheon session. President's Hall. Speakers: Bruce Dearing, Swarthmore, "Poetry in America." William W. Watt, Lafayette, "Verses."

2:00 p. m. Afternoon session. President's Hall. Speaker: Paul Hoffman, novelist, essayist, translator, editor of Westminster Press, "What Young Writers Should Know." Chmn. Francis C. Mason, Gettysburg.

3:15 p. m. Business session. Election of officers.

Registration fee \$2.25: \$1.75, for luncheon; the rest, for expenses. Payable when registering at Temple. Luncheon reservations should be placed with Prof. Ernest Earnest, program chmn.

Bureau of Appointments

The CEA Bureau of Appointments is maintained by Albert Madeira (Box 472, Amherst, Mass.) as a service to CEA members. The only charge, in addition to national CEA membership, is \$3.00 for a twelve-month registration. Registrants who are not CEA members should include with their registration fee the annual membership fee of \$2.50—\$1.00 for dues and \$1.50 for subscription to the *CEA Critic*. Registration does not guarantee placement. Prospective employers are invited to use the services of the CEA Bureau of Appointments (No charge.)

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